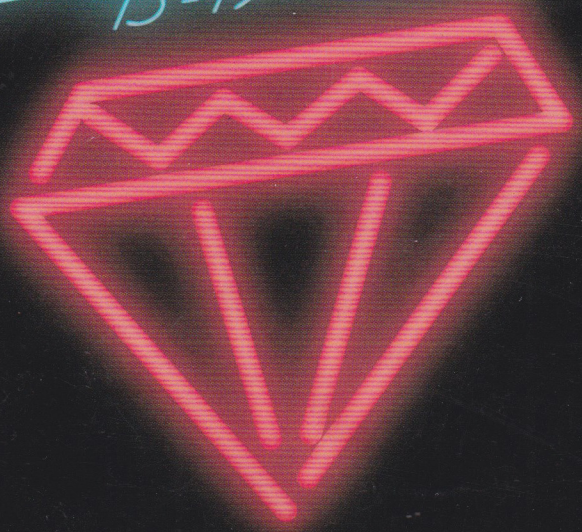
MIX

The Twenty First

NEW YORK QUEER EXPERIMENTAL FILM FESTIVAL

15 - 19 October 2008



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WELCOME

Director's Welcome

Welcome to MIX 21, as we enter our third decade. As is true every year, this festival couldn't happen without the hard work of many dedicated individuals, some of whom work year-round and without compensation to get things off the ground. This time we're especially thankful to General Growth Properties, who have generously donated the venue, a former Liz Claiborne department store. Nothing for sale here in this incarnation of the MIX Factory (except for some limited edition MIX t-shirts!), but the unique space allows us to present an unprecedented number of installations, in the lobbies and in the former dressing rooms and all the other recesses we could find.

Last year in this space I wrote about four MIX artists who had died during the past year, three from AIDS. Happily, there are no deaths to report this time around. But on a personal level, I have seen far too many of my friends seroconvert, most of them under 30. The news of increasing and under-reported HIV transmission is alarming, especially among young gay men. These days we still don't see a lot of media artists focusing on AIDS. It used to be an urgent concern that couldn't be ignored, and there was always lots of striking and provocative work to show. While I wish AIDS were not part of our everyday lives, I fear that it is not something that we do a good enough job guarding against, or even thinking about, and that's why there's so little art about it, and such a cavalier attitude toward the virus in our lives.

On the other hand, in addition to the installations, there are over 100 films and videos to watch this year (culled from about 500 submissions). Hollywood is about to deliver Gus Van Sant's take on Harvey Milk. We're presenting Leo Herrera's poetic meditation using footage of Harvey Milk's gun-shot torn suit. And Kristen Anchor's HOLLYWEIRD program reinterprets our commercial cousin's products for our community's use. We close with a manifesto of sorts, ACTIONS OF OUTCAST BODIES, which asserts the fundamental importance of outsider-ness. So here's to the underground, the sub-rosa, the avant, the queer!

Stephen Kent Jusick
Executive Director

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Contact

MIX NYC
79 Pine Street N° 132
New York, NY10005
212 742 8880 Phone
212 742 8882 Fax

www.mixnyc.org
info@mixnyc.org

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Tickets - Location

Tickets for all regular programs are $10
Opening night: $20 • Closing night: $15
Tickets may be purchased online at:

www.mixnyc.org

Online sales close at 1pm the day of show.

All screenings at:
@Seaport!
217 Water St.
(at Beekman)
South Street Seaport
New York, NY

2, 3, 4, 5, J, M, Z trains to Fulton St

A & C trains to Broadway-Nassau

INSTALLATONS

The Magick H8-Ball

Daniel McKernan
2008, USA, video, color, sound
An interactive video installation featuring Sophia Lamar, which is a dark comedic reinterpretation of the classic fortune-telling children's toy, the Magic 8-Ball. After asking a yes-or-no question, the viewer presses the "H8" button of the piece; Sophia's floating head appears and reads the fortune in her infamously hateful & insulting manner. *Special thanks to Burle Avant, Ned Stresen-Reuter, Mikey Lamar and Evan Monster.*

STODGY: Store/Story/Body/Orgy

Jessica Dellecave
A solo installation/masturbation. Stodgy is a multi-media performance installation experimenting with non-sexual movement, layered live-feed video, dressing-up identity, and an orgy with oneself.
Performance times:
Wed Oct. 15 7:00— 7:30 Sat Oct. 18 9:30—10:00
Fri Oct. 17 9:30—10:00 Sun Oct. 19 7:30—8:00

AxioMetrics

Hector Canonge
2008, USA, video, color, sound, monitors, speakers, loop.
Multimedia installation explores issues of displacement, gender and identity. Using personal narratives and fragmented messages, the artist reveals the inner and outer societal constructions through various convergences of images, sounds and narrative text. The measurements and connections used by Canonge, establish an ongoing dialogue where national origin, sexual orientation, and cultural attitudes come together and collide.

Closet #26

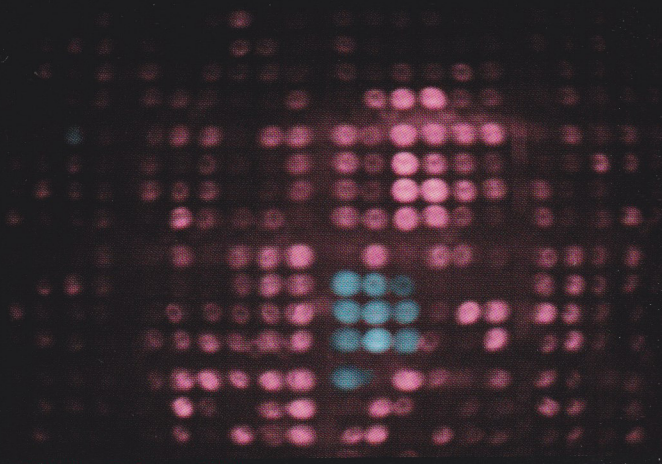
Kenny Scharf
2008, USA, blacklight, fabric, toys, garbage, tinsel, stuff, crap, paint, glue, mirror, glitter, jewels, video, color, sound c.15 min. loop
A monitor playing the loop sits inside the room surrounded by "the closet" playing random snippets of videos from the early 80s starring Ann Magnuson, Keith Haring, John Sex, among other East Villiage 80s luminaries. Closet #26 is a place where the viewer can do whatever they want - dancing, laughing and oohing & ahhing.

Mousa 'a Muse

Peter Cramer
2008, Mulitcolor multimedia audio/video, 35mm slides, film/ found objects. 30 minute loop
An amuse bouche for the 21st anniversary of MIX. *Mousa 'a Muse'*, perhaps ultimately from Greek, translates the Middle English mosaic from French mosaïque, based on Latin musi(v)um as a picture or pattern produced by arranging together small colored pieces of hard material in this case image, light and sound producing a combination of diverse elements forming a more or less coherent whole reproducing the arrangement of photosensitive elements in a television camera delivered as projection of an individual (esp. an animal) composed of cells of two genetically different types and in the case of mosaic disease, a viral disease. Also an adjective of or associated with Moses. Peter Cramer plumbs his 30-year NYC archive of people, places, politics and porn. Co-Founder of Petit Versailles and numerous other manifestations, he has been part of the MIX Festival since inception. Expect the parting of seas and the remains of a burning bush.

Pissfuck

Chicks on Speed (Anat Ben-David/Kathi Glas/Melissa Logan/ Alex Murray-Leslie/A.L. Steiner)
2007, GER/AUS/US/UK, video, color, sound, 3 min. loop
Chicks on Speed explore radically queerish activities and the fine points of collectivism vs. consumerism. From the Music Chicks on Speed album *Cutting The Edge* (2008). Featuring special guest Douglas Gordon, for your viewing pleasure to enjoy in the lavatory.



"Light Culture 3"

Larry Ackerman
USA, 2008, silent, 35mm slides with dual projectors & dissolver, 40 minute continual loop
This installation is a study of image fractionation utilizing photographic transparencies, slide projectors with controller and a unique projection surface created from 24-well plastic tissue culture plates. It is an investigation of the visual properties of nature, and human constructions, which are indirectly accessed with photons captured on film, reconstituted via projection and analyzed in a simultaneous array. It is also an investigation of a large lens array for dissecting an image, redirecting attention to individual components, and creating three distinct reformulations of the image.

Picture a Coalition

Cyrus Saint Amand Poliakoff
2007, USA, video, B&W, silent, 3 min.
This sculpture, incorporating video and the 1987 text by AIDS activist and artist Gregg Bordowitz, attempts to locate a relationship to the history of the AIDS crisis and the critical art/activist responses it incited. The project presents the text as a locus of an intersection between the discursive and the visceral, the critical and the emotional. The viewer is instructed to sit beside someone and turn on a video. Fragments of Bordowitz's text appear and vanish from a reflective black monitor. The two viewers watch themselves interrupted only by these fragments concerning AIDS activism and the self-representational power of video. This work developed out of questions such as "What is my relationship to the history of AIDS? How can I articulate a generational relationship to the AIDS crisis? How do I experience affect, history, and collectivity through text?

Identical? Fraternal?

Nicole Jaquis
2008, USA, video, color, sound, 5 min. World Premiere
Using archival footage from their childhood and recorded conversations as adults, the filmmaker and her twin sister explore their fraternal gender identities as identical twins.

Menace

Emile Devereaux
2008, USA, video, color, sound
Bodies that don't fit anywhere threaten to contaminate the naturally occurring order.

Avalanche

Clark Nikolai
2007, Canada, video, color, sound, 6 minute loop
Ice cubes melting in a trough at a leather bar.

P.S.A. (Public Service Announcement)

Effie Asili
2008, U.S., video, color, sound
Using five televisions, one digital projector, and several sculptures, P.S.A provides an opportunity for viewers to immerse themselves in a multi media environment. The installation grew out of an experience I had recently when I walked out of my apartment and found the word "Nigger" written on a wall facing my front door. This experience coupled with the rise of Barack Obama became a catalyst for me to reevaluate issues of race in Philadelphia, and the country in general. P.S.A is the "product" of some of my reevaluations. Each video channel runs in a loop ranging from 3 minutes up to 7 minutes, the entire installation requires about 20 minutes to cover the various loops. Viewers are also encouraged to read from the selection of magazines located within the installation. P.S.A. is a reflexive space and all are encouraged to spend extended periods of time with it.

Everybody Run! That Bitch Has Got a Gun

Chris Peterson
2008, USA, video, color, sound, 7 min, salvaged theater and film set and props, skin rags, photocopies, power tools, staple gun
Rediscover the Old West with dangerous women hell-bent on doing whatever the fuck they want. Come explore the narrative of these violent women with two short comedies and a magical installation by Chris Peterson.

First Gay Wedding In The Empire

Inbred Hybrid Collective & Simon Chung
2007, USA, color, video, silent 2 min.
The story of Darth Vader and Jengo Fett's illicit affair in a galaxy far, far away, and the happiness of their wedding day.

INSTALLATONS

Jihad for Democracy
Hima B.
2008, video, color, sound, 10 min.
When Hillary Ride'm Clitoris loses the Democratic nomination for President, she sets her eyes on the Vice Presidency. Barack Hussein YoMama challenges her to a wrestling match where her defeat might result in serving on the frontlines of the Iraq war.

A Sense of Place or *Après moi, le deluge*
Desireena Almoradie
2006, USA, video projection on baking soda, color, sound, variable duration.
An interactive video installation that explores the connection between geography and collective memory. A hidden history of the American landscape. In the piece viewers experience "stories" by "visiting" different places on a map that is projected onto a mutable surface of baking soda. The map has eight specific points of interest where instead of place names, descriptive memory triggers are marked by red circles. By pressing on one of the red circles, the viewer activates a video vignette. There are two types of vignettes: the first set of vignettes connects a personal recollection within a larger political and historical framework. The second set of vignettes is meditative, meant to evoke a mood or feeling that is often in reality what most memories consist of—a set of images unencumbered by any order or logic typically imposed by a subsequent retelling of the memory.

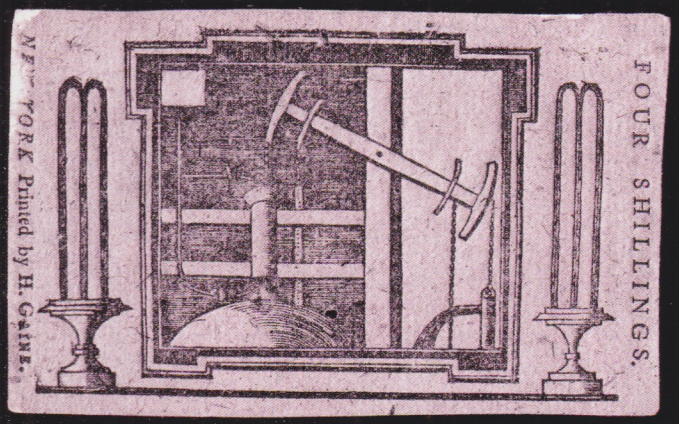
● The Children's Hour is Over and Sister George Is Dead
Kate Huh
2008, USA, color photocopies with B&W photocopy acetate overlay.
approx. 17" x 7' 4"
B&W acetate photocopied images of stills from traditionally tragic lesbian cinema (*The Children's Hour*, 1961 & *The Killing of Sister George*, 1968) laid over color photocopied images of happy proud dykes with no sense of shame or need to live horrible lives and die of alcoholism or suicide. No longer submerged dark and hidden secrets, proud dykes are openly enjoying fun lives and strong, interesting communities, dispelling the myth that lesbians live grumpy depressing lives.

Don't Mind Me...
Niknaz Tavakolian
2007, single-channel interactive video, wood frame, LCD screen, small camera, MacMini computer.
When you walk into the room, don't mind Austin—he's the guy with the sparkly pink tie. He's just checkin' you out. Perhaps flirting. *Don't mind me...* is an interactive video designed to engage and challenge the act of spectatorship. It is a simple video display of a character (this preview is Austin, a young, Minneapolis trans-punk) that is looking out into the netherworld until someone walks in front of his gaze. When there is activity in front of him, he follows the activity. He will watch and follow passers-by as they move by him. I was inspired to make this by the lack of any queer or radical experience in a certain graduate program (not anywhere near NYC) I attended. I thought this was my vengeance: a permanent gaze reversal in a big white box. They thought it was creepy.

● Window
Stephen Kent Jusick
2008, USA, 35mm slide blow-ups, light boxes, silent.
The view from a fire escape.

● Peristerophobia: The Irrational Fear of Pigeons
Ren-Yo Hwang
2008, USA, video, color, sound, 5 min.
Pigeon: a flying rat, a urban creature with a reputation as "a carrier of diseases." How do we recover honor for that which is most acceptably scorned? Through narrative storytelling and manipulated footage of pigeons in their everyday life, *Peristerophobia* is an experimental video that weaves together ideas of struggle, survival, alienation, visibility, resilience and the importance of reclaiming our own lives through imagination and self-identity.

Asbury Juke Joint
Christine Callahan & Jeanne Mischo
2008, USA, Two digital promo stills from the film *Ghost of lesbian leprechaun sea side past*, and mixed media, dimensions variable.
This installation conjures the dramatic riches to rags story of Asbury Park with muscle boys and B-girls and a mysterious dancing lesbian leprechaun evoking a ghostly seaside past, with a wallpaper of photographs, small 3-D objects and video.



Water, Water, Everywhere

Larry Shea

2008, USA, video, color, sound, variable dimensions, 10 min.

> Water, water, everywhere,
> Nor any drop to drink.
> —Samuel Taylor Coleridge: *The Rime of the Ancient Mariner*

Liquidity is in short supply these days. As we watch yet another "unexpected" economic crisis and marvel at the labyrinthine complexities of modern finance it is helpful to look back at the evolution of our banking system, a history deeply tied to these few blocks of Lower Manhattan. The first American paper currency was created in New York to fund a pre-revolutionary, subsequently abandoned waterworks. A later (also failed) attempt to supply fresh water was made by The Manhattan Company, founded in 1799, which over the years has morphed into JP Morgan Chase, the world's fourth most profitable bank. *Water, Water, Everywhere*, is a site-specific outdoor video projection that explores the origins of modern Capital and the development of our political parties in the skillful exploitation of a basic need for fresh water.

● Submissions

Atif Toor

2008, USA, video, color, sound, 5 min.

An Islamic prayer ritual is transformed into a choreographed meditation on the reconciliation of faith and desire through editing, repetition, Sufi poetry and music.

Pas de deux

Ves Pitts

2008, USA, video, color, sound, antique doll, skull, photos, knife and old drawings, 18 min.

Pas de deux is a video installation within a doll's room with a diabolical presence. In the center of the space is an antique doll. This same doll appears from the video screens being handled by a peculiar dancer. The doll is watching the screens in a room decorated with macabre objects like a knife and skull. Attached to the wall are photographs taken at the video shoot. *Pas de deux* is a bewitching interpretation of a dance performance between the doll and her stranger. It is a video playback of this distorted and crippling memory. Like family home movies *Pas de deux* presents us with a question. What part of us remains and is reluctant to leave a prior event and what part of us is sliced away and lost forever, gone with that experience. The doll is a metaphor of the emotions that linger after a tragedy, a love affair, a car wreck, and a moment of ecstasy. In this installation we are the objects projected through time over a video universe. The doll remains solid. Cracked and soiled the doll is ready to face a new partner with knife drawn to dance, love and destroy. This strange dance performance is reflective off the TV screens and mirror wall. The video images disintegrate to fragments of our imagination. These flashing fragments are sentimentalized, more real than the present and more comforting than the future. It is a dance from the cradle to the grave sucked up in the flicker of a doll's eyelash.

Fear of High Heels

Alexis Pace

2008, USA, Digital Photos and mixed media installation.

What's a girl in sensible shoes to do? In order to conquer her fear of high heels, she embarks on a mission to stalk women around the city with her camera and come face-to-face with her deep-rooted phobia. Can this feminist reconcile her disdain for hyperfemininity? Does she simply secretly covet it?

Opening Night Gala!

BURIED TREASURE

Perfect Kiss

CUSPS

MIX is pleased to present this year's festival, our 21st, at our newest MIX Factory@Seaport, located in the heart of the South Street Seaport district. We are especially proud to open this festival with a diverse sampling of experimental and challenging film & video, ranging from documentary to dance & music inspired videos, from appropriated historical film to video animated stills. Like the diverse landscape of New York's Seaport district, where the historical merges with the present and man-made waterfalls grace nature's East River, where the Brooklyn Bridge united two distinct cities 125 years ago, these films and videos all explore landscapes in one form or another...cultural, historical, emotional, physical, domestic and even post-apocalyptic. Welcome to MIX 21.

Curated by the festival programming committee. TRT: 93 minutes

All Women Are Equal

Marguerite Paris

1971, USA/UK, 16mm, B&W, optical sound, 15 min.

This very early and non-exploitative representation of an ordinary well-adjusted transgendered person is historically significant for its treatment of the subject. While other films may have depicted drag queens and other performers (such as Frank Simon's 1968 feature *The Queen*), they were not made by a woman. Tonight we present a gorgeous new print, the inaugural project of Memorizing MIX, our film preservation program. We began the project in 2006, choosing the neglected work of Marguerite Paris, who cooperated with our effort until her sudden death in February 2007. In this film, made on outdated East German film stock, Paris films her friend. She wrote very simply "Paula, also known as Paul, is a TV I met in London in 1971. I had to tell his/her story." Also unique is that Paris produced, directed, shot and edited this film, which, unlike these other representations, allows the individual to tell her own personal story, without resorting to spectacle or focusing on performativity. Through Paris's lens, we see Paula fixing her make up and discussing the difficulty of living as a woman and meeting other trans people. The discussion is remarkably detailed and offers incredible insights into both the time and Paula's individual psyche.

The preservation of this film was funded in part by New York Women in Film & Television and the New York City Department of Cultural Affairs. The labwork was performed at Cinema Arts (headed by Janice Allen, herself an MTF), the new titles were made by BB Optics, and the soundtrack was made at Trackwise.

For A Relationship

Jim Verburg

2007, Canada, video, color, sound, 4 min.

Using 2 years of still photographs, Verberg intersects life with art in this visually daring diaristic piece reflecting on a life lived so far... vacations, sexual exploits, familial ties and romantic encounters.

Cut & Paste

Alexis McCrimmon

2007, USA, video, color, sound, 9 min.

An eye-catching and playful autobiographical documentary explores the historical contexts of racial stereotypes, gender identity and sexual agency i.e: what it meant for one little girl who dared to be black, queer, and kinky.

● Five Haikus for the New York City Subway

Za Martohardjono

2008, USA, Super8, color, silent, 2 min.

Five haikus are set against kaleidoscopic images of the NYC subway, a welcome contradiction to the reality of New York's crowded and very loud underground system.

Cusps

Sara Zia Ebrahimi

2008, USA, video, color, sound, 15 min.

Paralleling changes in the city of Philadelphia with those in her own life, Iranian-American filmmaker Sara Zia Ebrahimi explores her experiences living as an urban nomad, migrant and immigrant in the post-industrial landscape of Philadelphia neighborhoods.

Wednesday October 15, 8:00pm

Premiere: ● World ● USA ● New York

In Every Dream Home A Heartache

Pour Sinclair

● **My Name is Pochsy: An Industrial Film**
Karen Hines
2008, Canada, Super8 transferred to video, B&W, sound, 7 min.
Pochsy (pronounced "Poxy" as in "the pox," also an anagram for "Psycho"), a mercury-addled waif, muses on life, death, karmic reckoning and the future of the human soul in this subversively comedic ode to a century of industrial film propaganda, and a mindful attack on mindless progress. Musical score by Tony Award-winner Greg Morrison *(The Drowsy Chaperone)*.

● **Is What Was**
Jerry Tartaglia
2008, USA/Germany, video, color, sound, 23 min.
"The initial design of this film involved the documentation of sound and image to examine formulations of queer identity, rather than to recreate the imaginary. The Holocaust and the anti-gay hatred by the Nazis is not imaginary. It is what was. That hate is still alive today in America, albeit in a state of remission." —J. Tartaglia
This experimental document examines queer cultural amnesia and begs us to recall the adage "Those who cannot remember the past are condemned to repeat it."

● **My Name Is Harvey Milk (And I'm Here to Recruit You)**
Leonardo Herrera
2008, USA, video, color, sound, 5 min.
This psychedelic short comprised of disturbing magnified landscape of the suit Harvey Milk wore the night of his assassination with spliced audio of Milk's political will recorded shortly before his death, is a moving tribute to Milk's legacy of activism. Harvey Milk's suit appears courtesy of the International GLBT Historical Society.

● **Freak Girls**
Tamara Vukov
2004, Canada, video, B&W, sound, 4 min.
Hurry, hurry step this way, the strangest sights on the island! Knife-throwers, burlesque dancers, lady boxers, trapeze performers, beauty queens, female contortionists. Remixing public-domain archival footage of Coney Island and early vaudeville performers from the Prelinger and American Memory Archives, *Freak Girls* is a tribute, both playful and haunting, to some of the women who pioneered the art of female spectacle.

Pour Sinclair
Maxime Brouillet
2007, Canada, 16mm, color & B&W, sound, 6 min.
An erotic and captivating ode to the freedom of touch and emotion.

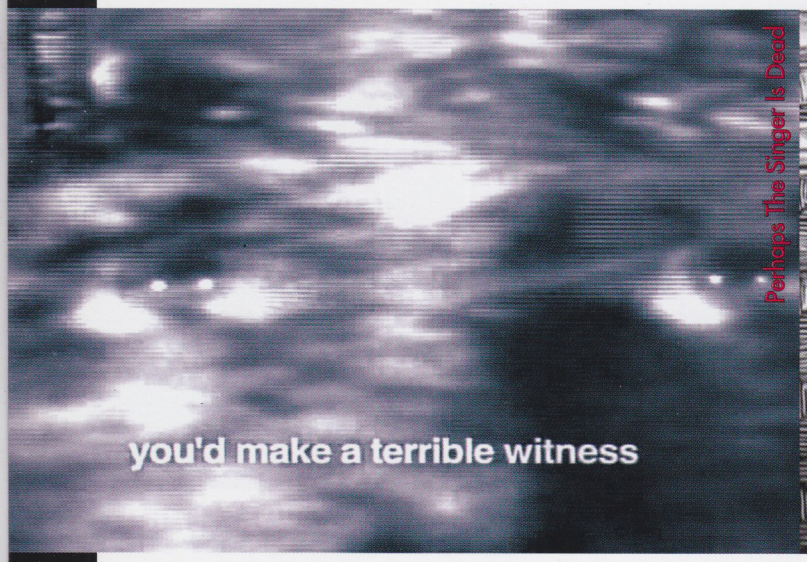
Perfect Kiss
Derek Jackson
2007, USA, video, color, sound, 6 min.
"I had a one night stand three years ago that I can't stop thinking about. I didn't disclose my HIV status. I was so nervous about disclosing that I couldn't get a hard on so I let him fuck me instead. He used a condom. But afterwards I wanted to get to know him. I didn't feel I had the right to ask anything because I hadn't disclosed. He walked out the door and I've never seen him since. All I know is that his name is Mike. I've taken thousands of self-portraits as a sort of art therapy to help take my mind off of 'that night.' I made a slide show out of a selection of the images and set them to my favorite song called *Perfect Kiss* by New Order. There's a line in the song that goes 'tonight I should have stayed at home playing with my pleasure zone.' This video is my pleasure zone."

In Every Dream Home a Heartache
John Caffery
2008, Canada, video, color, sound, 3 min.
Kids on TV and Johannes Zits collaborated on this music video art piece. The video takes the song's plotline of a rich man falling in love with a rubber doll and uses it to critique queer consumerism and gay-demographic advertising resulting in the subversion of desire into fetishization of new condos and lavish furnishings. KOTV's John Caffery portrays the green-screen-painted rubber doll wearing the gay-porn projection by Johannes, while KOTV's Minus Smile sings the part of the protagonist whose alienation eventually drives him mad.

After Party!

It's the first night of MIX, what better reason to celebrate? Join us at *Mattachine* at Julius for drinks, laughter and dancing! With DJs John Cameron Mitchell, PJ DeBoy & Amber Martin it's sure to be a riot!
Julius, 159 West 10th St. at Waverly Place.

HOLLYWEIRD: *Queered Movies*



Perhaps The Singer Is Dead

Helen

From detournement to culture jamming; deconstruction to internet mash-ups, artists, scholars, fans and critics claim cultural and political agency by interrupting, re-visioning, and queering texts. Iconic media images (even those wrought with problematic political underpinnings) can be as comforting as they are troubling. Using these familiar forms as source—often in inspiration (out of anger, disgust, or affection), these video artists reveal the offending power imbalance in the original work; undercutting it and forcing a dialogue between the two with new ownership, agency, and political perspective.
—Kristen Anchor, guest curator. TRT: 73 min.

● **Requiem For A Bogus Journey**
Mark Charles Brown
2008, USA, video, color, sound, 10 min.
Bill and Ted (from *Bill and Ted's Bogus Journey*) endlessly fall in a swirl of body parts, until it is hard to tell who is who, who is touching whom and who is eating whom, suggesting the aggression and affection in the typical buddy movie, dude.

● **Equal+Opposite**
Rahne Alexander
2008, USA, video, color, sound, 5 min.
Through the history of cinema, *Equal+Opposite* catalogs the range of physical and emotional reactions by "protagonists" to transgendered bodies, from curiosity to revulsion.

Thursday October 16, 7:00pm

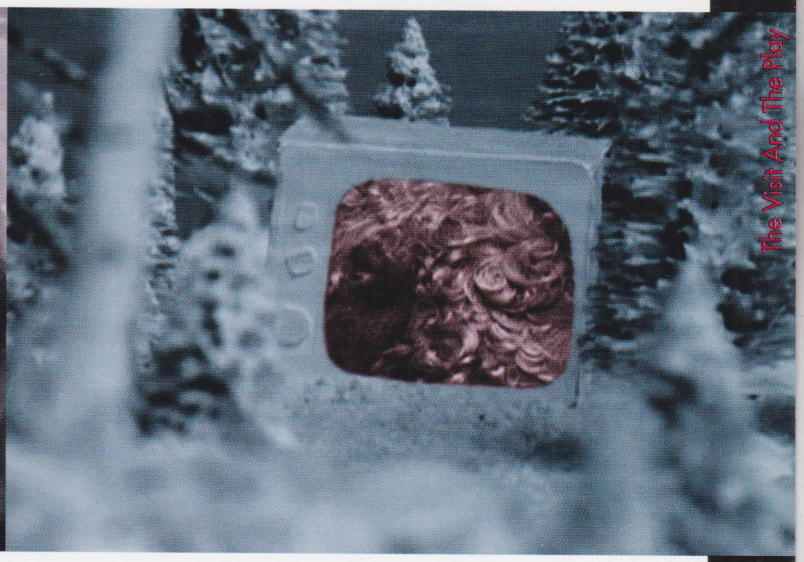
Don't Miss

TEA BY THE SEA
Thursday, October 16, 3:00-5:00
MIX Factory@Seaport, 217 Water Street
FREE

Please join us for an informal gathering of filmmakers, artists, guests and curators at this afternoon tea social. This will be an opportunity to meet, chat, snack and enjoy the many wonderful installations that are included in the festival space this year. MIX staff will be on hand to answer questions about the history of MIX NYC, to discuss our year-round projects such as the Community Screening series, Filmmaker Resources, Memorizing MIX Film Preservation Project and the ACT UP Oral History Project.
Light refreshments will be served.

Premiere: ● World ● USA ● New York

Equal + Opposite


The Visit And The Play

● **Alien Seed**
Kristen Anchor
2006, USA, video, color, sound, 2 min.
This is a distress signal. The aliens are coming and impregnating lesbians. Mayday, mayday! The future of the world is in danger!

You're Not My Father
Paul Slocum
2008, USA, video, color, sound, 4 min.
Ten re-creations of a ten-second clip from the TV show *Full House*, overlaid with sound loops from the original scene, a viral hit on YouTube earlier this year.

Head Lines Baghdad
Sabine Gruffat
2007, USA, video, B&W, silent, 9 min.
Hand-processed 16mm and *New York Times* clippings animated by semi-automated process produce sentence combinations that sometimes make sense while randomly emphasizing certain words and images.

● **Let's Get Out Of Here**
Rahne Alexander
2006, USA, video, color, sound, 4 min.
An homage to Hollywood's allegedly most-uttered line. Awarded "Way Cool Film Geek" Jury Prize at Microcinefest 2006.

● **The Visit And The Play**
Stephanie Barber
2008 USA, video, color, sound, 8 min.
Two ladies visit with each other and the conversation, with its animosity and lack of appropriate response suggests both the flaws in human communication and the trouble with written dialogue.

Perhaps the Singer is Dead
Mary Billyou
2007 USA, video, color, sound, 6 min.
Billyou pieces together a swirl of found images with a layered soundtrack of words and waves testing viewers perception, expectations, and desires for a neat ending.

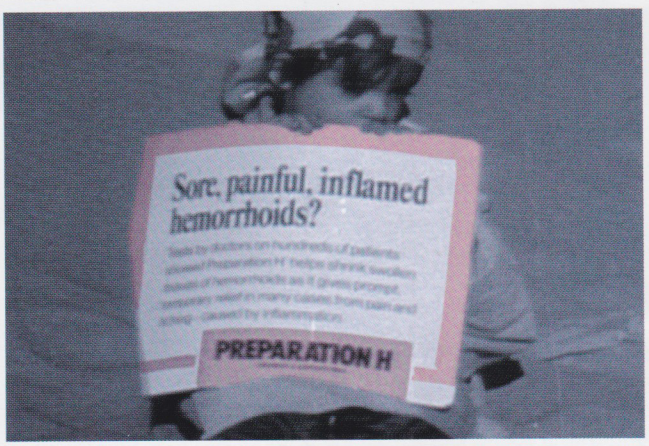
● **I'll Pass**
Kristen Anchor
2008, USA, video, color, sound, 8 min.
Cindi has a secret. She loves a girl named Ronnie. Can't Buy Me Love, re-written and edited, is the story of Cindi and Ronnie.

Sorry, Brenda
Samara Halperin
2001, USA, super 8 transfered to video, B&W, silent, 2 min.
An experimental exploration of the homoerotic subtext of *Beverly Hills 90210*.

Helen
Scott Rink
2006, USA, video, B&W, sound, 15 min.
Choreographer Scott Rink adapts the 1952 radio play *Women's Prison* in drag, dance, and cartoon-esque sets.

Jack Smith's SINBAD OF BAGHDAD

USA, 1978, Super 8 transferred to DVD, 29 minutes
Sinbad of Baghdad was filmed long after Jack had given up the idea of completing *Normal Love*. Sometime in the mid to late 1970s he brought a troupe of performers to the sands of the Sahara at Coney Island. There amid the faux dunes, cigarette butts, and beach trash, a procession of creatures, each with a glitter-clad phallus, makes camp on the strand. There is a dance, and some posing done with advertising for Preparation H. Jack brushes his facial hair. He seems to have edited the film in camera, and labeled each S8 film box in the order in which it is to be shown. The restored DV version is an assembly of the reels in the order that he indicated. Almost a decade ago, a single reel from this assembly was screened in Big As Life: An American History of 8mm Films. The audio track is assembled from his record collection, with digital transfer and mix by Sean Kirk and Jerry Tartaglia. The Super 8 preservation was accomplished through the generosity of the Alf Bold Fund at the Friends of the German Cinema (FDK), Berlin.



Jack Smith

Cited as an influence by the likes of Laurie Anderson and John Waters, filmmaker and performance artist Jack Smith was a pioneer of camp aesthetics. His 1963 film *Flaming Creatures*, banned on its release, has become an underground classic. Since his AIDS-related death in 1989, Jack's oeuvre has been lovingly preserved and restored by dowtown performance artist Penny Arcade, Village Voice film critic J. Hoberman, and Jerry Tartaglia, who presents tonight's screening.

Jerry Tartaglia

Jerry Tartaglia is an experimental filmmaker and writer whose works on gay identity and queer history span four decades. He has made over thirty films, including *A.I.D.S.C.R.E.A.M.*, *Ecce Homo*, and *Amnesia*, and has screened his work around the world at film festivals, museums, and other showcases for non-commercial cinema. For the last fifteen years, he has restored and preserved the work of the late Jack Smith. He teaches cinema and writing at Albright College in Pennsylvania.

Extra Bonus!

30 minutes of Jack Smith's super-8 footage, never before seen by the public!

After Party!

After our second night wraps up, join MIX family, DJ Tikka Masala and others for a wild party! PLUS: Tommy Baby serves up a special live rendition *Way to Go, Lezbro!* of the techno-pop tune that has been rocking parties around the globe. Her eye-catching, feet-thumping performance will illuminate the special bond between dykes and guys while forcing you to hit the dance floor.
Sticky/Tricky, at Annex, 152 Orchard (btw. Rivington & Stanton Streets)
F train to Delancey Street, J, M, or Z trains to Essex Street

Thursday October 16, 9:00pm

Premiere: ●World ●USA ●New York

THE ART OF WAR

Apprehension

Eût-Elle Été Criminelle

Who wants to look at war? We do. Only by looking at these conflicts can we see them, know them and perhaps begin to learn how to diminish them in the future. There are many forms which war takes: direct violence or destruction, prejudice, indoctrination, colonialism, the pressure towards conformity and countless others. These ten shorts turn an experimental gaze on the subject of wars which take place on both the international and interpersonal battle field. This is a program for those with strong hearts and strong stomachs.
Curated by the Festival Programming Committee.
TRT: 56 min.

● **Regard Your Soldiers As Your Children**
Marc Adelman
2008, USA/Germany, video, color, sound, 3 min.
The voice over of a 10-year-old reading sections of Sun Tzu's *The Art of War* underlay still images of a defunct bunker. Shot in Berlin in the underground headquarters of the GDR, this piece focuses on historical artifacts as a means of thinking through perpetual war.

1977
Pequa Varela
2007, UK, video, color, sound, 8 min.
This skillfully executed animated short depicts the conflicts of a young girl growing up in a small town facing the pressures of gender conformity. As the years pass we see the battle between her external daily life and her inner experience.

Committed To Recall
Chelsey Lictman
2007, Canada, video, color, sound, 2 min.
A youth-made piece exploring memory and history. Personal experience meets family narrative with a foreboding warning of dangers past, present and future.

***Eût-Elle Été Criminelle* (Even If She Were a Criminal)**
Jean-Gabriel Periot
2006, Canada, video, color and B&W, sound, 10 min.
A collage of archival footage of World War II and newly liberated Paris in the summer of 1944. Shockingly brutal imagery of post-war public punishment of women accused of having affairs with Germans.

Apprehension
Juana Awad
2006, Canada, video, color, sound, 5 min.
Images from the 1948 Bogota's people's revolt after the assassination of Colombian presidential candidate J.E. Gaetan lay the visual foundation for this piece. The filmmaker examines the absurdity of the rhetoric of terrorism and extermination. Superimposed text is from a speech by Colombia's president to the nation's military forces.

NatoNosferatu
Pomgrenade
2004, Canada, video, color & B&W, sound, 4 min.
A scratch video intercutting found news footage of the 1999 NATO bombing of Yugoslavia and F. W. Murnau's German expressionistic Dracula film classic *Nosferatu*. Which monster is which in the so-called "land of the phantoms"?

House
Witkacy
2004, Canada, video, color, sound, 2 min.
By re-editing sound and images from an archival 1950's nuclear testing film, House evokes the sense of displaced home and space in a globalized world of increasingly divided wealth and poverty. "Is this your house?" the filmmaker asks.

Friday October 17, 6:00pm

Continues . . .

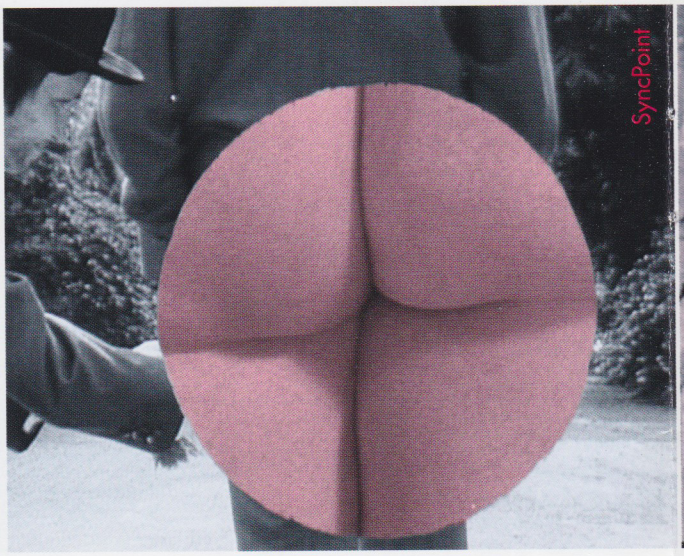
WAR...Continued

● **In Formation**
Za Martohardjono
2008, USA, video, color, sound, 5 min.
Self portrait morphs into historical role-playing in a personal exploration of gender identity, race, and the clash between colonialism and transgender indigenous spirituality. Visually lush with extreme close-up shots complimented by a sincere, poetic narrative.

● **Still Life - Israel Eats Itself**
Tobaron Waxman
2008, USA, video, color, sound, 11 min.
This work is concerned with the place in which the human body becomes the subject of a state, and citizenship makes moral and ethical claims upon our bodies. An interview with a PTSD-afflicted veteran of 5 wars provides the voice over, with a soundtrack composed by Yonaton Niv & Elad Shniderman. The human body is being used as an analogue to landscape, land occupation, and 'Holy Land', to interrogate concepts of kinship, nation state, and Middle East border conflict.

● **Afghanimation**
Allyson Mitchell
2008, Canada, video, color, sound, 6 min.
Afghanimation uses stop-motion animation to weave a critique of military/media relations and complacency in smothering, camouflaging and covering up the real stories that come out of the history of occupation and war in Afghanistan. This film is also homage to Canadian filmmaker Joyce Weiland's evocation of the domestic in order to critique nationalism and foreign policy.

Give To Me Your PLE



Queers like to mix. We form our own special kinship structures—families of lovers, exes, roommates, fuck-buddies, johns, daddies, surrogate moms, astrologers, sperm donors, caregivers. Yet our films/videos and film/video programs don't always reflect the ways we mix it up. *Give To Me Your Pleather, Take From Me My Lace* showcases queer artistic collaborations across boundaries: among bioboys and tranny boys, dykes and fags, girls and ladies, sissies and butches. Relationships past, present and future, real and fictional, vertical and horizontal, socially successful and failed, all take center stage.
—Nguyen Tan Hoang, Jen Smith & Greg Youmans, guest curators. TRT: 67 min.

● ***La Tasse***
Michel Nedjar
1977, France, Super 8mm, color, silent, 20 min.
Rarely seen outside of Paris, *La Tasse* is a classic of the *Ecole du corps* ("School of the Body") filmmakers, a group of French gay men and lesbians who transformed experimental cinema in the late 1970s. Nedjar writes:
"A sexagenarian transvestite in his room, confronted by his fantasies and his solitude. The suicide in 1977 of the artist Pierre Molinier provoked this film. It was my way of paying homage to him with my diurnal and nocturnal Masks."

● **Magick and the Gay Counter Culture**
Jen Smith
2006, USA, video, color, sound, 5 min.
Drawing from utopic/dystopic discourses from the late twentieth century, this video finds strange creatures performing a cleansing ritual in the queer California hills.

Friday October 17, 6:00pm

Premiere: ● World ● USA ● New York

ATHER, *Take From Me My* LACE

● **Somethings Gonna Soon**
EMR
2008, USA, video, color, sound, 5 min.
EMR (Dylan Mira & Math Bass) is Extreme Mature Respect, a queer feminist collaboration. "We trust magic and transpose the haunted image on simple landscapes created in the digital realm. We touch the bestial fantasy through the screen and manipulate the mundane with the secret." EMR has created a sigil, a magic sex symbol abstracted from the words TRUST ME (NOT) TO HURT YOU, that is spread across rituals of the beast. Discordant sound and psychic image imagine a cross formation, speak from the hole, say nothing. Untie the knot and let down the pony, somethings gonna soon.

● **Line of Sight**
Charles Lofton & Eliza Steinbock
2008, USA/Netherlands, video, color, sound, 6 min.
The film continues a conversation between a self-confessed trans-lover and a queer man—between friends. The conversation began over images when Eliza curated Charles's film *The Look of Love*. The collaborators bring a shared interest in trans-erotics and all the delicious complications involved in visualizing desire. *Line of Sight* takes off in images where the weight of words would hold love back.

● **Falling in Love...with Chris and Greg Episode 2: Road Trip! TV Special**
Chris Vargas & Greg Youmans
2008, USA, video, color, sound, 20 min.
Chris and Greg have been happily going steady for weeks! Unable to afford couple's counseling, they've turned to DV in order to address the real, expected, and projected issues of their tranny-bio gay love affair. In this second installment of their sitcom—an on-location TV special!—the intrepid lovers embark on a week-long road trip despite not being at all ready to spend so much time together. Talk of marriage and pregnancy soon follows, and our heroes valiantly struggle to regain perspective among the epic scenery and gas-station junk food that surround them.

● **FISH: A Matrilineage of Cunty White-Woman Realness**
Zackary Drucker
2008, USA, video, color, sound, 2 min.
An intergenerational dialogue between the artist and her mother. Utilizing a coded language of bitchiness and resistance, the syncopated language is as assaultive as it is poetic. Incorporating both contemporary and historical vernacular, the conversation addresses their relationship, and their cultural and political positions as "women."

● **SyncPoint**
Isabell Spengler & Larry Peacock
2007, Germany, video (transferred from 16mm), color, sound, 4 min.
Translating a musical stage performance by the group Larry Peacock into the language of film, *SyncPoint* combines film images created directly on film leader with those created through normal exposure of 24 frames per second with a 16mm film camera. The image of the hole does not only mark a point in time, but is in connection with the photographically captured (percussion-) actions of the performers perceived either as a round mask of censorship or as a filled, dot-shaped image.

● **Younger Lovers**
LoveWarz
2008, USA, video, color, sound, 7 min.
A young narcissus seduces every human he meets through rock and roll.

Friday October 17, 8:00pm

X Marks the spot

Bonne Bourre

Steifheit I & II

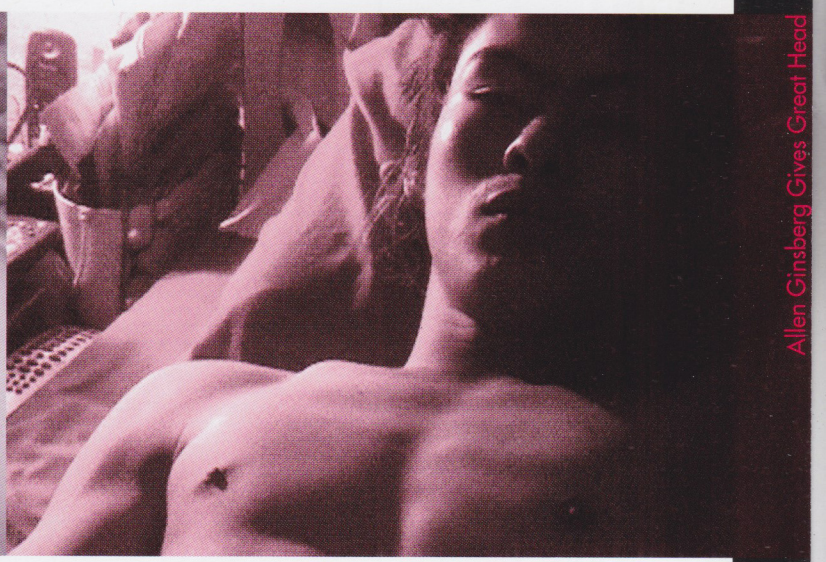
What would MIX be without a show that titillates, at least a little. And yet, not without substance. We're pleased to present a film shot and projected on Super8. To us, that format is a direct link to the DIY spirit of both this show and the festival itself. Even the collaborative nature of the film speaks to the best elements of our community's organizing projects—that is, as an Army of Lovers, we stand together stronger! Then, going solo, *Steifheit I & II* are formal experiments that we're lucky to get to watch, as the young and then older Albert Sackl compares his long-term jackoff sessions. *Allen Ginsberg Gives Great Head* is a meditation on freedom, one we in New York should heed before our civil rights disappear altogether. So pleasure your mind while you pleasure yourself at this show of hot and provocative shorts for queers of all genders!
Curated by the Festival Programming Committee.
TRT: 85 min.

After Party!

Did the show get you hot and bothered? Why not follow MIX staff and family to *Frisky Fridays* at Sugarland, where we'll be working out all that sexy energy on the dance floor (and perhaps the bathrooms, too...) DJ Aaron Elvis spins, plus a special performance by Whore's Mascara! Free entry with MIX badge.
Sugarland, 221 North 9th Street (btw. Driggs & Roebling) L to Bedford Avenue.

● ***Steifheit I & II***
Albert Sackl
1997/2007,16mm, color, silent, 6 min.
The man in this film beats off, in private, while at the same time pointing the camera at himself and addressing an off-screen outsider. It must be put simply: Sackl doesn't point just the camera, but his dick too, at us, the viewers, the outsiders, at me, a member of the theater audience. Why? The environment: a non-environment, a black room that isolates his body from its natural environment. This artificial non-space creates distance, both for and from the viewer, in other words between Sackl and me, and for him, from his mise-en-scene, his presentation of himself. As a result Sackl alters his position and places himself at our disposal: the unavoidable struggle with and for the permission to be horny, supposing to be, being able to be, wanting to be or having to be, and the insatiable need to put himself on display. The two unedited scenes, made ten years apart, were shot in single frames. Time lapse condenses the four hours of footage into three minutes of projection time.
Then: *Steifheit I*. Cut. Ten years later. *Steifheit II*. The same setup, postures, movements. Sackl repeats his actions, though at the same time he seems to be someone else. The nonchalance, playfulness, and the vanity also, have been pushed into the background. *Steifheit I* shows Sackl as he presents himself and intends to present himself. *Steifheit II* shows us Sackl demonstrating the act of self-presentation to himself. The distance from the figure being presented is increased as a result of this intervention, the temporal shift and possibly the personal development of the individual Albert Sackl.
Stiffness. This is lost at the end of the second part. Sackl just sits there, waiting—rattled, annoyed, thinking. When an individual takes their place on a stage, they make their own demand, their need vulnerable. Why?—*Achim Lenger, translated by Steve Wilder*

Premiere: ● World ● USA ● New York



Joy Stick Joy
Rufiao Xplastics
2006, Brazil, video, color, sound, 4 min.
She wants. She gets. She is played by Karen Nofxxx.

● **Allen Ginsberg Gives Great Head**
X' Ho
2007, Singapore, video, color and B&W, 15 min.
A sexually explicit film about a Singaporean dealing with loneliness and the harsh censorship laws of the country. Also, a meditation on and a homage to Allen Ginsberg.

● **ASSPIG**
Anthony Viti
2008, USA, video, color, sound, 9 min.
Using the conventions of a structuralist film and sound recorded from super 8 film running through a projector, ASSPIG explores outlaw culture, anal fisting and otherness through a collection of approximately 4,000 images pirated from a gay men's cruising website.

Bare
Wrik Mead
2008, Canada, video, color, sound, 3 min.
Through pixelation, a male centerfold attempts to establish his features only to take on more than he can handle.

***Minkukär en Dildo* (My Cock is a Dildo)**
Ester Martin Bergsmark & Emanuel Nyberg
2007, Sweden, video, color, sound, 9 min.
This movie is a queer porn film with an intellectual agenda, loosely based on Beatriz Preciado's ideas about the body and sex as an interface between biological and technological parts, where anything can be recontextualized or reterritorialized to be an instrument of pleasure or transformation.

This is the Girl
Catherine Corringer
2007, France, video, color, sound, 16 min.
A queer erotic fantasy.

Bonne Bourre
Florence, Fradelizi
2006, France, video, color, sound, 3 min.
Two bodies—two women—an intensive fuck in a toilet - this short is a homage to Jean Genet's *Querelle*, celebrating sexuality in all its forms.

● **In the Closet**
Tonje Gjevjon
2007, video, color, sound, 3 min.
Betty comes home from work to have her lunch...

● **Well Hung Monk**
Daniel McKernan & Micki Pellerano
2008, UK/USA, video, color, sound, 10 min.
Documentation of a Performacoid Installation featuring Jhonn Balance (of COIL). This piece is built from polaroid photographs taken by Peter "Sleazy" Christopherson of the magick sex ritual by Black Sun Productions (Massimo & Pierce) featuring Balance as their victim, during their "Plastic Spider Thing 11" performance in Coil's English home, The North Tower, on August 23, 2002. The performance is a highly moral yet sexually explicit exploration into the relationship between the spider and the fly. The music by Black Sun Productions is an homage to Jhonn Balance. Massimo & Pierce had an extensive and ongoing collaboration with Coil. "Sleep is better than Prayer"—Austin Osman Spare

Punk Fuck Fuck!!
Qurash Co-Lab
2008, USA, Super8mm, B&W, sound on CD, 7 min.
The title sort of says it all. A queerly adventurous seduction of the wild and the dumpstered, featuring ravishing horns, re-purposed bikes, excited godzillas, heirloom rim chairs, and a special guest appearance by the matriarch of dildos. Shot with love by a cooperative of talented, anarchist, Brooklyn-based, super-8 lovin' queers.

A Different TAKE 2008

Leaving

Mr. Angela Does Dumplings

Welcome to the brave new world of A Different Take 2008. MIX revived ADT in 2006 as a series of free workshops, and this is the latest result. We'll see experimental work, documentary, stop-motion animation, and more. Filmmaker Hima B. leads the workshops with a team of assistants and guests. This year all the works in this program have been created by LGBTQ youth and adults in an intergenerational video production program. Students hailed from all five boroughs of New York City, and came to the Hamilton Fish Recreation Center in the Lower East Side to make their work over the course of five months. In addition to classroom instruction, there were field trips to artists studios and Rooftop Films, and other film venues. As we go to press, the videos are still being completed, so we can't list running times, but we can guarantee that they are all premieres! Come support your compatriots as they embark on an artist quest—a different take indeed.
A Different Take is presented in partnership with the New York City Dept of Parks & Recreation's RECYouth program.
TRT: approximately 90 min.

● Why Should It Matter?
Michael Place & Falanga Darius
2008, USA, video, color, sound.
Why does the world care who I fuck and suck or choose to live the rest of my life with? Why can't I be asked whether I have a girlfriend or a boyfriend—why does that matter anyway? The filmmakers approach random people, have them recite Place's poetry, and reflect on their personal beliefs on homosexuality.

● Learning to Lead
Polina Malamud
2008, USA, video, color, sound.
In Argentine Tango, where women follow and men lead, it is difficult to break the tradition. The filmmaker struggles with her own and her dance partners' reluctance as she learns to take the lead.

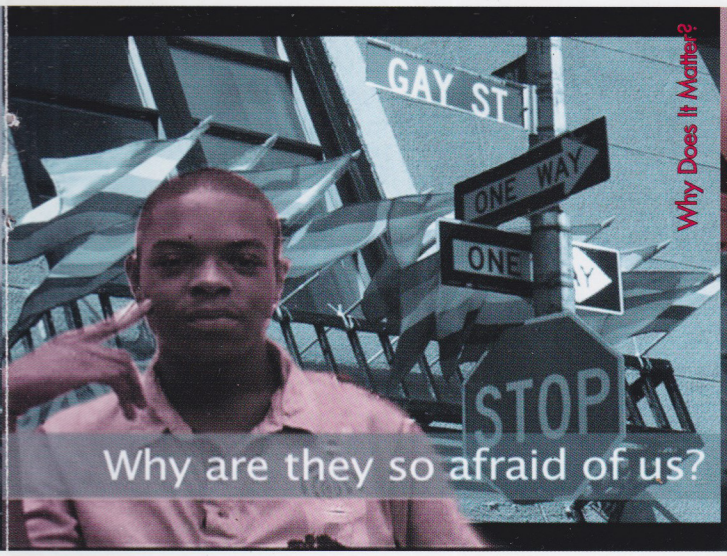
● Needles & Condos
Ser Rodriguez
2008, USA, video, color, sound.
Needles, condos, testosterone, cranes, oh my! Sensory explosions abound in this personal narrative documenting the fixations of a twenty-something transman living through the gentrification of the Lower East Side, his childhood neighborhood.

Plus!

Be sure to check out installations by Nicole Jaquis, Atif Toor, and Ren-Yo Hwang, also part of A Different Take 2008!
See page 6 for details.

Saturday October 18, 4:00pm

Premiere: ● World ● USA ● New York



● Broken Lives
Paula Santos-Shevett
2008, USA, video, color, sound.
Using stop motion animation, the filmmaker illustrates a teenage couple who love each other and being together but take a turn for the worse as they become victims of homophobia and self injury.

● Leaving
Alison Alpert
2008, USA, video, color, sound.
For a narrator whose mortality has been made real by the suicide of a friend, leaving a relationship means facing oblivion, the terror of being left, and her own capacity for self destruction. She struggles to understand what it means to leave.

● Mr. Angela Does Dumplings
Sabelo Narasimhan
2008, USA, video, color, sound.
Mr. Angela comes to town with dumplings on his mind. She buys all the necessary ingredients and prepares for the big day. Finally people gather in a brownstone apartment one stormy night in Brooklyn and many, many, many dumplings are made. And consumed.

● Jane
Christian Herrera
2008, USA, video, color, sound.
A half Filipina-half Thai girl raised with her mom's beliefs struggles to remain loyal to them after her mother dies. Living with her father, Jane is torn between her mom's beliefs and her own fight to be herself.

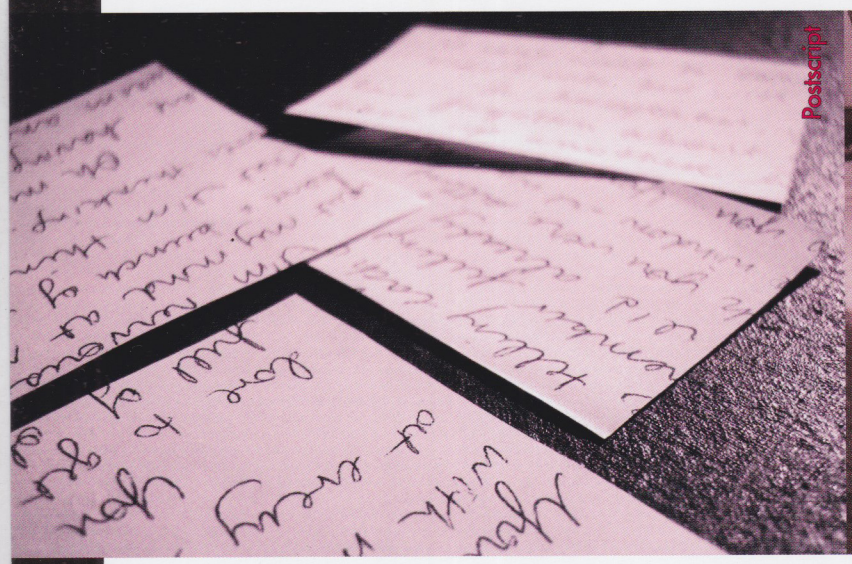
● They
Ignacio Rivera
2008, USA, video, color, sound
They is an experimental short, using archival footage, about one person's journey through their fluid and loose gender expression.

● All About Love
Victoria Ruiz
2008, USA, video, color, sound.
Shayne meets another teen named Sarah on the internet and they fall in love virtually. When Sarah's jealous best friend finds out their budding romance, she creates problems for the young couple in the real world.

● Being Me
L.S. Serrano
2008, USA, video, color, sound.
This experimental short features the life of a vision-impaired transman trying to connect his conflicting identities with each other without him loosing himself.

● Mars
Jim Martin
2007, USA, video, color, sound, 8 min.
A short film about the passion, disappointment, and discrimination involved in love.

OURSELVES *Together & Apart*



The MIX Festival always has fervently supported artists, makers and performers in their individual or collective quests for self and identity. Many of those artists, queer and straight, have in their lives and practices challenged the nature and condition of "I."
The shorts in this program, however, are distinctly more interested in those questions pertaining to "You and I," and the commitment of separate selves to one large task: creating and sustaining a shared life. Whether driven by emotional, sexual or practical needs, here the subjects, both real and fictional, confront themselves, their partners, the camera and us to open up about what they (and also we) really want from a relationship. For self, or for the self outside: For whom or what in this world are lovers truly searching?
Curated by the Festival Programming Committee.
TRT: 79 min.

***Doce e Salgado* (Sweet & Salty)**
Chico Lacerda
2007, Brazil, video, color, sound, 7 min.
Two teenagers, friends from school, discover desire.

● **The Shape of a Heart**
Leslie K. Satterfield
2007, USA, film, B&W, sound, 9 min.
What can be created or destroyed within one's own personal beliefs? A thoughtful examination of our lusts for love, creation and loss.

For a Relationship
Jim Verburg
2007, USA, video, color, sound, 4 min.
A beautiful and visually daring work in which the maker sorts through two years of photographs to make sense of the relationships in his life—sexual, romantic and familial—ties that bind and blend together in this intimate reflection on love, art and family.

Saturday October 18, 6:00pm

Premiere: ● World ● USA ● New York

● **brb**
Doug Ischar
2007, USA, video, color, sound, 19 min.
Text conversations between two enamoured queer men. The image track provides, metaphorically, what is absent in the dialogue.

● **Post Script**
Za Martohardjono
2007, USA, video, color, sound, 5 min.
Eiji's last visit to her ex's apartment becomes a bizarre and surreal attempt to collect the physical remnants of their past.

From Alex to Alex
Alison S. M. Kobayashi
2006, Canada, video, color, sound, 6 min.
In the fall of 2003 I found a letter on the Winston Churchill Blvd. QEW overpass. It was labeled "From: Alex To: Alex." This is a film based on the contents of that letter.

The Pull
Andy Blubaugh
2008, USA, video, color, sound, 9 min.
Dissecting one very unorthodox relationship, to reveal the difficulties inherent in all relationships when the litmus test for romance is being together forever.

● **Falling**
Za Martohardjono
2008, USA, video, color, sound, 4 min.
A conversation on memory, vertigo and love serves as a soundscape for a woman's discovery of abandoned playgrounds and rooftops on a hot day in August.

● **In Every Dream Home a Heartache**
John Caffery
2007, Canada, film, color, sound, 3 min.
Kids on TV and Johannes Zits collaborated on this music video art piece. The video takes the song's plotline of a rich man falling in love with rubber doll and uses it to critique queer consumerism and gay-demographic advertising resulting in the subversion of desire into fetishization of new condos and lavish furnishings.
KOTV's John Caffery portrays the green-screen-painted rubber doll wearing the gay-porn projection by Johannes, while KOTV's Minus Smile sings the part of the protagonist whose alienation eventually drives him mad.

● **LezBros**
Brynn Gelbard, Melinda Bagatelos, Lisa Donohue & Dara Sklar
2008, Canada, video, color, sound, 12 min.
The unique friendship between guys and dykes is revealed in a sassy blend of faux anthropology, reality TV and techno pop music.

PERSPECTACLE

The works in this show can present an argument about the conscious nature of narrativity in relation to a subject proper (as in the difference between "we are the people" and "we are a people"). Here, the unifying word I will choose to name these subjects is "Queer." The Queer subject doesn't necessarily have to have anything to do with sexual predilection; "Queer," here, can simply mean a subject with the experience of being outside of banal normality and passivity and endless deferment.

> "The singulier universel is a group that, although without any fixed place in the social edifice (or, at best, occupying a subordinated place), not only demands to be heard on equal footing with the ruling oligarchy or aristocracy (that is, to be recognized as a partner in political dialogue and the exercise of power) but, even more, presents itself as the immediate embodiment of society as such, in its universality, against the particular power interests of aristocracy or oligarchy…"
>
> —Slavoj Zizek, "A Leftist Plea for 'Euro-centrism,'" *Critical Inquiry*, 1998.

The Queer (ad)vantage is circular, wide open; it is in the looking awry, in the enjoyment that occurs when you are either horrified or you laugh knowingly at subtextual information that for most everyone else in the theater, unless they too have perspective, remains and must remain (for their egos to remain solid) hidden; it is in the constructing and recycling and molding of our own cultural comprehension. We have had to encode/decode media and meanings in order to be able to enjoy ourselves through the bogs of our cultural "common denominator" and create images of ourselves, those who are compelled to live for ourselves.

> [Our] inner sky may remain autonomous and depend only upon itself, but on condition that by means of [our] wisdom, which is also knowledge, [we come] to resemble the order of the world, take it back onto [ourselves] and thus recreate in [our] inner firmament the sway of that other firmament in which [we] see the flitter of the visible stars. If [we do] this, then the wisdom of the mirror will in turn be reflected back to envelop the world in which it has been placed; its great ring will spin out into the depths of the heavens, and beyond; [we] will discover that [we] contain 'the stars within [ourselves]…
>
> —Michel Foucault, *The Order of Things*, 1970.

We are *the* people.
—Joshua Thorson, guest curator.

Special Preshow!

Cone
Matthew Robert Lutz-Kinoy
2005, USA, video, color, stereo, 21 min loop.
Lutz-Kinoy's performance based work is comprised of objects made in his studio that he interacts with in dance. He extensively manipulates the performance documentation video to make new singular pieces. In this video, he re-performs, in proximity to his object, dance sequences from *Band of Outsiders*, *Badlands*, and *Metropolis*.

Saturday October 18, 8:00pm

Premiere: ● World ● USA ● New York

Over My Dead Body

Wayne's World

Synesthesia (excerpt)
Tony Oursler
2002, USA, video, color, stereo, 3 min.
An excerpt from Tony Oursler's *Synesthesia* compendium, this section features Tony Conrad discussing television and the idea of creating one's own entertainment.

Wayne's World
Ryan Trecartin
2003, USA, video, color, stereo, 8 min.
Trecartin and his collaborator/co-star Lizzie Fitch ponder the messages delivered by the most banal forms of mass media and pop culture in their own unique version of a music video. They voice questions in song and dance segments that feature a deliberately ill-fitting pastiche of discarded fashions of the past two decades and recycled pop-music clichés.

Over My Dead Body
Dale Hoyt
1983, video, color, mono, 15 min.
Hoyt visits a neighborhood, insinuating himself and his party as a news crew, to interview its residents about a horrible series of murders recently committed (when in fact no murders had been committed and the entire event has been fabricated).

Protest Rushes
Artist
2008, USA, S8/video, color, mono, 3 min.
Super-8 rushes of a lone man protesting the ugly intrusion of capitalism in idiosyncratic NYC locations; an homage to Super-8 protest films.

The Drama of the Gifted Child
Cecilia Dougherty
1992, USA, video, black & white, stereo, 6 min.
This tape is about the idea of narcissistic transference, sexual dependency, and the failure to distinguish between the self and the loved one. It is also about using love to create a border between oneself and political and psychological oppression.

Lover Come Back (excerpt)
Delbert Mann
1961, USA, 35mm/video, color, stereo, 10 min.
This sex comedy starring Rock Hudson and Doris Day uses subtext and innuendo to comment upon the artifice of the romance and the hidden real.

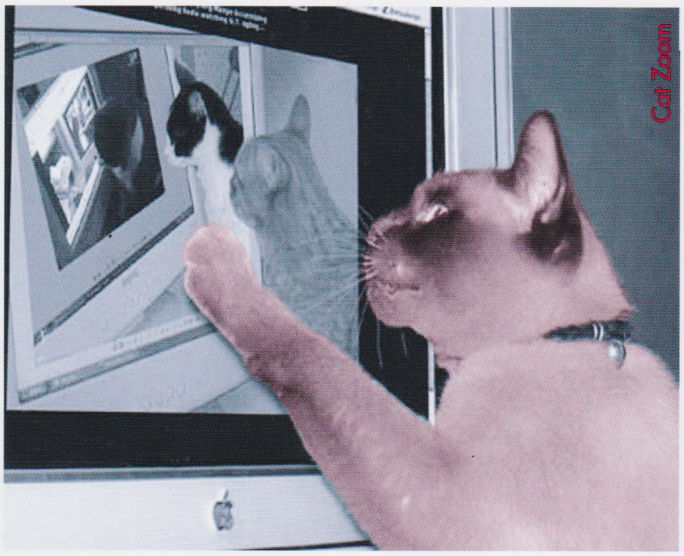
Awakening of Desire
Simon Hughes
1997, Canada, video, color, stereo, 4 min.
"We, the viewers, [have to choose] which scenario we prefer: the mechanical, monotonous, morbid melancholy evoked by the figurines or the sudden erection of fluid-filled extremities in need of release; at least the latter is capable of sweeping us off our feet, into deeper dimensions of black holes."
–George Kuchar, *Magnetic North*, 2000.

Love Comix
Barry Shils
1982, USA, video, color, mono, 8 min.
A campy re-enactment, starring Ann Magnuson, of a comic book about a woman whose life is changed drastically when she gets married and must begin to negotiate her new hetero-normative existence with her history of transgression and reluctance to give it up.

What is Genius?
Sarah McKiel
2008, video, color, stereo, 2 min.
McKiel, this time around, watches a reality show about cutting hair…McKiel's interactions with the TV she is watching creates a visible schism between what is broadcasted and what is seen.

Continues . . .

Perspectacle ...Continued


Cat Zoom

Cat Zoom
Brett Levin
2007, USA, Youtube video, color, silent, 1 min.
The Infinite Cat Project is a website dedicated to the phenomenon of cats watching other cats watching cats watching other cats over the internet, revealing a kind of feline-o-morphized allegory of what it is to post our lives on Youtube—Shröedinger's Mandelbrot feedback loop; cats consuming cats, cats in a box, cats who are both alive and dead at the same time, for infinity.

The Speech
Doug Hall
1982, USA, video, color, mono, 4 min.
"This tape grew out of my fascination with Ronald Reagan and his uncanny ability to demonstrate what I called the 'Signifiers of Americanism'. Through gesture and intonation, he seemed to suggest many of the virtues that Americans hold dear. Although not directly about Reagan, The Speech suggests some of these issues, while remaining purposely ambiguous.
The tape is really a speech about speeches." —Doug Hall

New Report Unknown Artist
K8 Hardy & Wynne Greenwood
2008, USA, video, color, stereo, 12 min.
Newscasters Henry Stein-Acker-Hill and Henry Irigaray, "pregnant with information," present this special in-depth news analysis of an occurrence where a female artist has allegedly thrown away her paintings into the trash. *New Report* analyzes and responds to the role of female identity in the art world and the lack of support for women artists today.

Off (excerpt)
Tony Oursler
1999, USA, video, color, stereo, 2 min.
An excerpt from Oursler's compendium of 1990s cable access programming featuring a self-help guru who likes to position her camera in a way that reflects the way she may position herself in life.

DISOBEDIEN

Faggette

Authority trembles under the threat of laughter. From camp to satire, from Hothead Paisan to Diseased Pariah News, humor has been a consistent force in the queer political imagination and continues to play an important role as a communication strategy in our movements. The short films in this collection use a variety of means to criticize, undermine, ridicule and exaggerate the excesses of heterosexual consumer culture...and in doing so, they simultaneously question our own dearly held identities, values and assumptions. Images and ideas in this series stay with us, as persistent questions linger about cherished queer icons, aspirations, desires and community. Perhaps absurdity is a reasonable response to a gay moment dominated by marriage and conformity. In the face of assimilation, enjoy this collection of unwholesome, hilarious and gloriously subversive shorts!
Curated by the Festival Programming Committee.
TRT: 71 min.

Fagette
Ali Cotterill
2008, USA, video, color, sound, 4 min.
What is the opposite of Gender Dysphoria? F-A-G-E-T-T-E! Athens Boys Choir, A.K.A. Harvey Katz, stars in this life affirming and undeniably fierce music video.

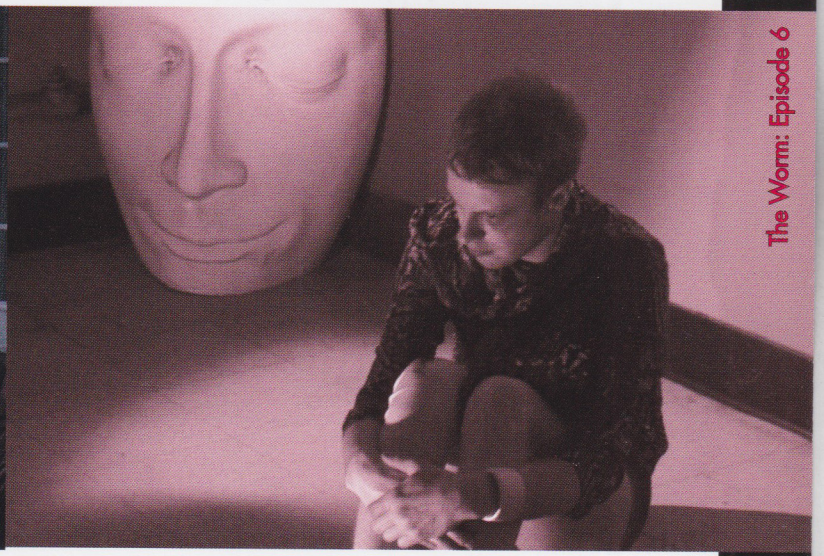
F/F
Charles Lum
2007, USA, video, color, sound, 10 min.
This film juxtaposes San Francisco's Folsom Street Fair, an annual S/M gathering, with the Fryeburg Fair in New England, an autumn festival. In a spectacle of celebration, music and dance, similarities and differences are exposed for comparison. Each of these uniquely American festivals casts the other in a new light.

Saturday October 18, 8:00pm

Premiere: ● World ● USA ● New York

Taughter

Killer Dykes In The Brain


The Worm: Episode 6

● ***Je Dis Non Ali***
James Eshom
2008, USA, video, color, sound, 8 min.
A woman seeks repeatedly to enact her desires, to touch and taste, and is told "I said No" at every turn. What are the consequences of succumbing to the perpetual restrictions on female desire? The struggle for liberation is framed by references to 1960's European New Wave images.

Momma, Wrap My Coffin in the AIDS Quilt Cuz It's Cold in Hell
Jake Yuzna
2007, USA, video, color, sound, 4 min.
Jarring images of injured bodies and bursting bodily emissions with music by Gay Beast.

● **Womb Raider**
Katrin Kremmler
2006, Germany, video, color, sound, 6 min.
An animated short about getting your period! A Uterine superhero rock star challenges us to listen to our bodies.

Killer Dykes in the Brain
Kerstin Honeit & Jenny Hauke
2007, Germany, video, color, sound, 10 min.
No matter how tiny the sample size or how contrived the findings, scientific studies of the differences between gay and straight brains get wide play in the mainstream media. Taking direct aim at the obsession with examining the brains of homosexuals, here we see a clear illustration of exactly what happens in the mind of woman during her lesbian awakening.

My Name is Pochsy: An Industrial Film
Karen Hines
2008, Canada, video, color, sound, 7 min.
A mercury-poisoned factory worker is alone in a beautiful wasteland. She carries out her duties and shares her personal philosophy. Pochsy grapples with life, death and taxes through affirmations from sources like the Dali Lama, "The Secret," and the Wal-Mart Mission Statement.

Sisters in the Struggle
K8 Hardy
2007, USA, video, color, sound, 5 min.
Lesbians on Ecstasy call out to women everywhere to join together as lovers. This subversive music video creatively plays with the earnestness of its own message in a sincere yet fun tribute to 1970s feminism.

Valentines Day Girl
Ryan Trecartin
2001, USA, video, color, sound, 7 min.
Trecartin's creative collaborator, Lizzie Fitch, plays a girl who creates a perfect Valentines Day utopia. Everything in her world is red, white and pink and heart shapes surround her. In a speedy frenzy we witness fantasies made real through single-minded obsession. Then the private celebration is intruded upon by the marauding forces of X-Mas. What happens to our painstakingly constructed reality when confronted with the outside world?

Asian Boyfriend
Wayne Yung
2006, Germany, video color, sound, 1 min.
If you are in the market for a new lover, why not try out your very own Asian Boyfriend! Scorching and concise.

● **The Worm: Episode 8**
Austin Young
2008, USA, video, color, sound, 9 min.
A celebrity panel is assembled to discuss the elusive meaning of The Worm. Gloria Steinem moderates a discussion that includes Madonna, Cher, Britney, Winona and a Brooklyn Housewife. All characters are played by co-writer Nadya Ginsburg. Enigmatic yet hilarious and disturbing.

Saturday night we're keeping the party at MIX. Stick around after the show for wild dancing and wilder antics!
MIX Factory, 217 Water St.

Saturday October 18, 10:00pm

Everything DANCES

Boy Smoking, Girl Dancing

Jinx

The action and subject: Dance: *the instinctive desire to explain words by gestures of the entire body.* Since Plato set down that phrase and danced his last, "the entire body" of which he spoke evolved an appendage no Ancient Greek might have imagined: the camera. Philosophers, makers, choreographers and every form of dancer found behind a mechanized lens a new partner to embellish their gestures, and capture with rhythm, light and ground glass the artist's desire to speak with movement. In these crafty shorts, dance is the action and subject, the tool, the context, the means to an expression of lust, abandon, self-doubt, self-love, confusion, myth or madness, occasionally the whole story, though often merely emotion inside a motion. Performer and artist Doris Humphrey proclaimed, "There are times when the simple dignity of movement can fulfill the function of a volume of words." In that spirit, behold...

Curated by the Festival Programming Committee.
TRT: 82 Min.

Jinx
Karel Doing & Lieber Gorilla
2005, Netherlands, film, color, sound, 9 min.
The Jinx is stronger than two breathtaking women.

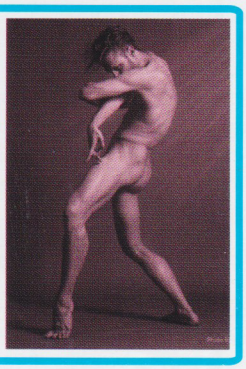
Invitation
Michael V. Smith
2007, Canada, video, color, sound, 6 min.
Continuing his performance-based work, Michael V. Smith has created a confessional nude dance video.

Boy Smoking, Girl Dancing
David J. White
2007, USA, video, Black & White, sound, 5 min.
Evoking Warhol's Superstars, the image of an elfin boy smoking dissolves slowly into the blue-tinted, dreamy sight of a gyrating ingenue.

Lucy And Those Eyes
Marijo St. Amour
2006, Canada, video, color, sound, 13 min.
A story of love and circus shot in a melancholic Montreal winter.

Live Action!

That's right, folks! Tonight's show will be hosted by Downtown's one and only mixed-gender, all-nude dance troupe, *The Dazzle Dancers*, beglittered and twitching vigorously!
Plus, a live dance performance by the stunning Ryan Lawrence!



Sunday October 19, 6:00pm

Premiere: ● World ● USA ● New York

Invitation

If Anyone Should Happen To Get In My Way

Light, Body, Corpuscles
Antonin De Bemels in collaboration with Gordon Delap
2004, Belgium, video, color, sound, 6 min.
A play with light, enabling the discovery of a real body, one caught in a frenzied dance between feminine and masculine.

Uropop
Benny Nemerofsky Ramsay
2006, France/Canada, video, color, sound, 2 min.
The pause that refreshes.

Oh, You Pretty Things
Michael Alen
2007, Canada, video, color, sound, 13 min.
Told in a collage of sound and vision, a chronicle of the enchantment and disintegration of a relationship built on very different and questionable drives.

Nummer Twee
Guido van der Werve
2003, Netherlands, film, color, sound, 3 min.
When Guido van der Werve is hit by a car, it's not unusual for dancing ballerinas to take their leave of him.

If Anyone Should Happen to Get in My Way
Freeshow Seymour (Allyson Mitchell + Christina Zeidler)
2003, Canada, film, color, sound, 3 min.
Even the camera dances as a furry friend lays down a few ground rules.

Rosebud
Ricky Kelley & Scott Ross
USA, video, color, sound, 16 min.
Smoking sailors and a muse born of the sea enchant and bewilder a searching romantic.

Hot Pants
Peter DeRome
1971, USA, film, color, sound, 6 min.
A fan of J.B.'s groove shakes his funky joie de vivre, gettin' down, naked and off to the beat.

Sunday October 19, 6:00pm

CLOSING NIGHT: ACTIONS

Mama No Me Lo Dijo

1/2 Fröshe Ficken Fink

With reference to a performance of Michel Journiac, the main artist of French body art, who died of AIDS in 1995 and who proclaimed:

> The body is the locus of all the brandings, all the wounds, all the traces. The tortures, the social classes' taboos, the violence of powers dispersed but never abolished are imprinted on the flesh. Only the outcasts create nowadays. Because it is their bodies speaking, expressing the refusal. Because this is their bodies who speak, who state the refusal. Bodies of refusal, non-purchased sold bodies, condemned bodies, prostitute bodies, tortured bodies, body work instrument, queer bodies, drug addict bodies, alcoholic bodies, sick bodies. All culture is this Third-excluded.

This program offers a story of gay, lesbian, queer and trans bodies empowered through experimental & activist cinema and artist videos; it includes contemporary and rarely screened historic productions from the 1980s.

—Kantuta Quiros & Aliocha Imhoff, guest curators.
TRT: 78 min.

● ***Mama no me lo dijo*, episode 1**
Mujeres Creando
2003, Bolivia, video, color, sound (without words), 8 min.
"Crazy people, agitators, rebels, disobedients, subversives, witches, street, grafiteras, anarchists, feministas, lesbians and heterosexuals; married and unmarried; students and clerks; Indians, chotas, cholas, birlochas, and señoritas; old and young; white and coloured, we are a fabric of solidarities; of identities, of commitments, we are women, WOMEN CREATING." —Mujeres Creando

● ***Acciones*, episode 6**
Mujeres Creando
2001, Bolivia, video, color, sound, Spanish w/English subtitles, 12 min.
Acciones is gathering a serial of street actions between art and politics. The episode is a lesbian love declaration by the unique openly lesbian couple of Bolivia.

After Party!

Bulgaria was the first Wasaw Pact country to legalize homosexuality. With that—and the legendary Slavic passion for debauched revelry—in mind, our closing night festivities, featuring feminist dirty-girl punk rock from *Royal Pink*, *Inner Princess* and other fabulousness TBA, will be at the Bulgarian bar Mehanata! Dust off your nestinari, because MIX is getting buckwild!

The party will launch a new monthly dance party for dirty queerpunx and our friends: anonymous (3rd Sundays; 8pm at Mehanata). There will be plenty of dark corners, so wear something you can get dirty in.

Anonymous at Mehanata
113 Ludlow St. (Between Rivington & Delancey Streets)

Sunday October 19, 8:00pm

Premiere: ● World ● USA ● New York

OF OUTCAST BODIES

Action De Corps Exclus

Michel Journiac & Gérard Cairaschi

1983, France, video, color, sound, French w/English subtitles, 15 min.

"The body is the locus of all the brandings, all the wounds, all the traces. The tortures, the social classes' taboos, the violence of powers dispersed but never abolished are imprinted on the flesh. Only the outcast create nowadays. Because it is their bodies speaking, expressing the refusal" (Excerpt from the text read by Michel Journiac at the beginning of the action). An action which took place in 1983 at the Pompidou Center, during which Michel Journiac publicly brands himself on the arm with a red-hot iron triangle, the mark of the outcast.

● Last Night I Took A Man...

David Wojnarowicz & Marion Scemama

1989-2004, France, video, color, sound (without words), English, 3 min.

Filmmaker and artist David Wojnarowicz used his art as a polemical tool with which to indict those he held responsible for the AIDS epidemic and to document his own suffering. David Wojnarowicz is a well-known New York artist, but this video directed by his French friend Marion Scemama has never been screened in NY.

1/2 Frösche Ficken Flink

Hans Scheirl & Ursula Pürrer

1992-96, Austria, 16mm, color, sound (without words), 17 min.

Hans Scheirl, maker of the cult film *Dandy Dust*, some years earlier directed with Ursula Purrer a few splendid super-8 films for a hermaphrodite and transgender cinema, occupying a space between actionist cinema, trash movie, lesbian and queer porn, cross gender and cyborg identites.

Summer 1992, NYC. Scheirl's first feature-film Flaming Ears is opening the New Festival at the 8th Street Playhouse. Dietmar and Hans are staying with 'Shi-zu' in the Lower East Side. Elke comes to visit. Hans and Elke fuck on the roof, 'Shi-zu' examines holes, Dietmar jumps in the wig, Zande is boxing in a gym in Brooklyn: 'Shi-zu' watches, Hans is filming.

Winter 1993, London. Si.Si. visits Hans. Si.Si., Suzie and Hans are filming obscene games (handstand, frankfurter, uniform).

● Ruins

Raphaël Vincent

2004-2006, France, video, color, sound (without words), 23 min.

Ruins is the trace of a long journey through Western Europe in various autonomous queer communities. Neither documentary nor fiction, *Ruins* searches systems of image production to update identities that escape from the eye of the system. It's in the ruins that are our objects, fragments of gender, scattered pieces of our stories, bits of sex, blurred images. It should have to invent scenes, attitudes and performances. To reappropriate ourself. The houses as skeletons around us, waste and the rest. Concrete as a friend. The pieces of glass sparkle.

Sunday October 19, 8:00pm

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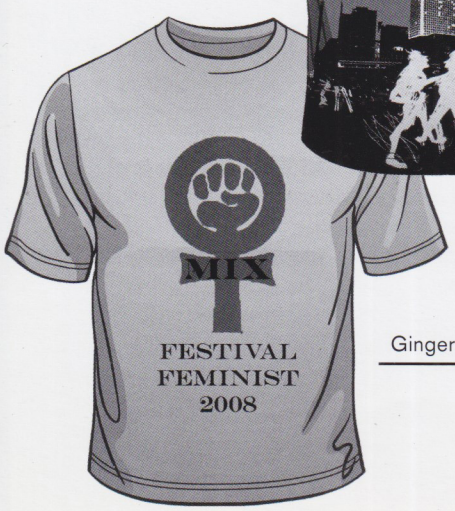
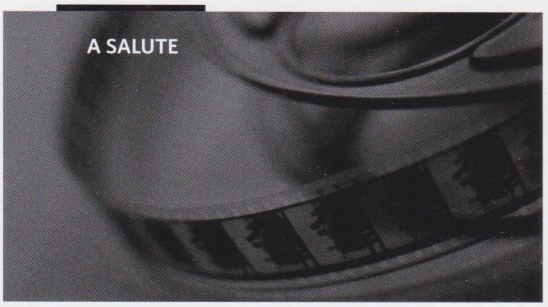


Kate Huh &
Ginger Brooks Takahashi



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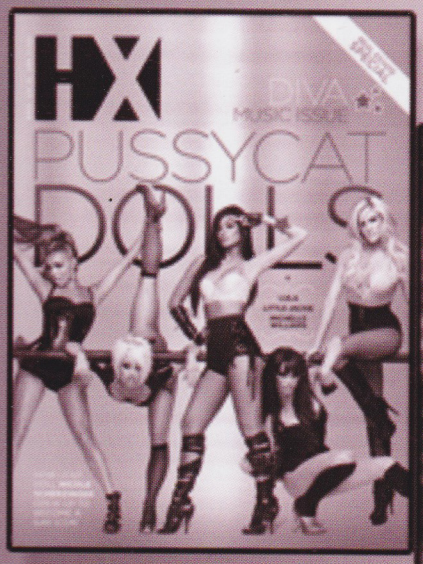

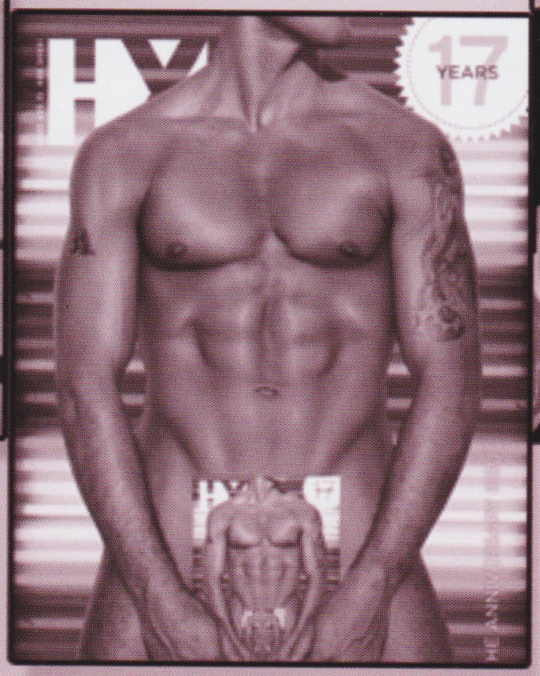

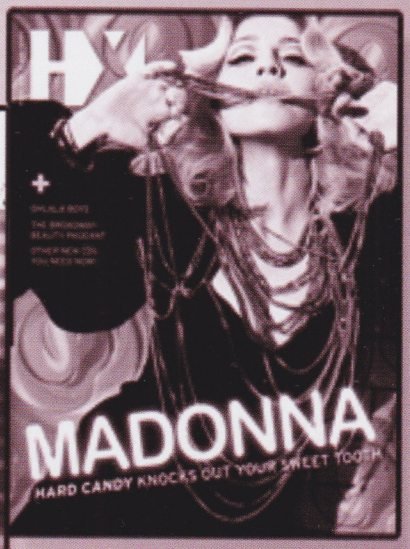

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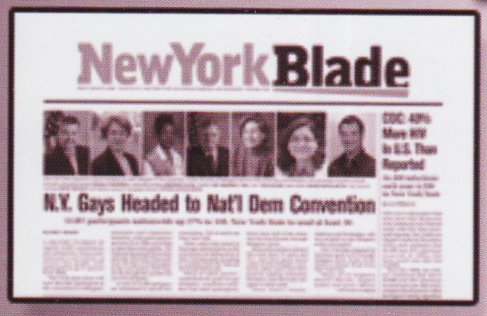

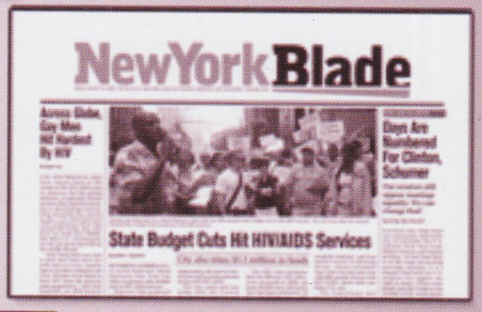
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